



MEDIEVAL
MONUMENTS
AT THE as they were
CLOISTERS and
as they are

ORIGINAL LOCATIONS: *Arlanza*

OTHER PLACES MENTIONED: *Burgos*





MEDIEVAL MONUMENTS AT THE CLOISTERS

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AT THE CLOISTERS
as they were and as they are

BY JAMES J. RORIMER

Revised Edition by Katherine Serrell Rorimer

THE METROPOLITAN MUSEUM OF ART

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Introduction

Medieval Monuments at *The Cloisters: As They Were and As They Are*, which first appeared in 1941, has been in need of enlargement and reissue for a number of years. My husband had planned to bring the book up to date, and to that end he made outlines, prepared photographs, and discussed with members of the Museum's medieval staff which monuments acquired since 1941 warranted inclusion. Having already been involved with the preliminaries, the staff helped me to complete this project on which I had assisted in an editorial and secretarial sense before my husband's death in 1966.

A few words will make plain the nature of the book. First, "monuments" are considered to be elements that incorporate or support or enclose, as distinct from elements that can be readily moved. Second, the descriptive material is almost entirely pictorial. What the monuments represented and looked like in Europe and what they look like here—the before and the now—have been transmitted by the camera or draftsman. In each instance the survival of visual evidence has been a criterion for inclusion, although in the absence of a picture an ancient written account might have served.

This approach does not involve questions of style or study of specific historical or artistic problems, which can be found elsewhere, particularly in articles by the medieval staff in the Museum's *Bulletin*, in the guidebook to *The Cloisters*, and in other Museum publications.

The text of 1941 has in a few instances been altered a little (partly in pursuance of James Rorimer's outlined intentions), and other changes are occasioned by new information. Because the four cloisters are the heart of *The Cloisters* as originally conceived, it is meaningful to find them together and first, but otherwise the sequence is arbitrary. Monuments added since the first edition of this publication (with the exception of the ciborium from Santo Stefano, the effigy of Jean d'Alluye, and the stained glass from

Boppard) can be identified from their accession numbers, the first two digits of which represent the year of accessioning.

It was in 1930 that John D. Rockefeller, Jr.'s offer of Fort Tryon Park was accepted by New York City after many years of negotiation, and four acres in the northern part were reserved for a museum. In 1931 Charles Collens, who had been Mr. Rockefeller's architect for the Riverside Church, and who became the architect for the new project, expressed the philosophy that had been worked out with the Metropolitan Museum's medieval scholars, Joseph Breck, who headed what was then the Department of Decorative Arts, and James J. Rorimer, at that time four years out of Harvard and assistant to Mr. Breck.

I have made the point from the beginning [Collens wrote to Rockefeller in August 1931] that whoever does that building would have to work out all the individual exhibits in such a way as to place them to the greatest advantage and give each one a setting which would minimize the fact that it was an exhibit, but a part of a composition and naturally fitted into the particular spot best adapted to the conditions under which it existed in its original state.

A different recommendation came from William R. Valentiner, then director of The Detroit Institute of Arts, whose advice was sought because he was an art connoisseur of wide reputation. His suggestion was "to make the building itself an original piece of present day architecture," permitting the architect "to express his personality through the medium of the ideas of his own time." He further advised that the inner arrangement be didactic, with separate areas devoted to individual periods from Early Christian through Late Gothic.

Mr. Rockefeller, knowing the far-reaching effects of decisions, made his choice with care. Much as he admired the medieval studies carried on at the Museum's main building, his aim was something beyond facilitating research and other academic pursuits. He

wanted The Cloisters to be a place where people without special knowledge of the Middle Ages could benefit from exposure to the best. He foresaw the value of peace and beauty to those New Yorkers who had insufficient resources for spending their leisure hours pleasurably and profitably. At the same time, he visualized a museum where the student and scholar could view the collections in ideal circumstances, combining both quiet and good visibility. He took the view that objects which had held meaning for hundreds of years should continue to do so apart from passing vogues and modernizing fervor or the personal inclinations of builders. The objects were to speak for themselves, inviolate, as far as possible, from time and handling and changing taste. The fallibility of men's judgment was something Mr. Rockefeller sought to avoid. He would have liked to have fixed for all time the fundamentals of faith and order found in medieval art, and the inspiration communicated by its vitality and integrity.

Thus, The Cloisters as a structure was integrated with its monuments and objects, the reciprocal relationship being fundamental to the whole. The building allowed, however, for what Mr. Rockefeller foresaw as "reasonable growth." Generous space was reserved on the ground floor adjacent to the Gothic sculpture galleries, and the Fuentidueña apse, opened to the public in 1961, was in his mind from the beginning. He and my husband never despaired that something of this proportion would come their way to provide for large-scale events, such as performances of medieval plays and music and special exhibitions, which could take place without threatening or displacing the objects in other areas. Mr. Rockefeller had the keenest interest in every prospect and purchase for The Cloisters. Acquisitions were made only following long conversations between him and my husband. They both enjoyed the hunt, the negotiations, and the final finesse.

The medieval atmosphere of the modern structure is an outgrowth of this communion of mind and aim. The granite used for the exterior, cut by hand in a quarry near New London, Connecticut, was not decided upon overnight as the best available simulacrum of medieval European stone. Likewise, the

Doria limestone of the modern interior portions, sand-sawed near Genoa, Italy, and left unsmoothed, was not a flash choice. The proportions for the individual blocks were derived from buildings in the Cuxa vicinity, particularly the Romanesque church at Corneilla-de-Conflent. The skilled masons who went about their work in the medieval tradition were attentively supervised, and the effects were quietly observed by Mr. Rockefeller. Where restoration and replacement of such elements as columns, copings, and beams were required, handwork was employed; machine work, which would have been quicker and cheaper, was avoided throughout the building wherever the results would meet the eye. Surfaces were carefully textured and toned so as not to be identified with the present or with the layman's concept of monastic mystery or a monk's stark cell. But not everything was foreseen. Old Belgian cobblestones that had been used in downtown New York came to notice at just the right moment and were saved to act as ancient groundwork in the exterior courtyard and drive.

To assure The Cloisters' permanence, the donor endowed it with a large grant in 1952. The continuity of the standards and intentions, as agreed upon by the city and by the trustees of The Metropolitan Museum of Art, was thus protected. From all of this the donor and his adjutants derived their greatest satisfaction in feeling that the fabric would "for centuries to come" be durable in the service of knowledge and taste.

The new material that has been added to this book is in large part based on my husband's notes and articles. I have leaned heavily on his guide to The Cloisters in its 1963 edition, revised in collaboration with Margaret B. Freeman and the staff of the Medieval Department and The Cloisters. The discussion of the Annunciation panel from San Piero Scheraggio summarizes an article by Thomas Hoving that appeared in *The Metropolitan Museum of Art Bulletin* in December 1961. The Fuentidueña apse was studied and photographed by my husband on his visits to the site and was a subject of our home conversation for many years. It was published in the June

1961 *Bulletin* by Carmen Gómez-Moreno, who supervised the removal from Fuentidueña to this country. Its installation at The Cloisters was described in the same *Bulletin* by Miss Freeman, who directed the work on this side of the ocean. The doorway from San Leonardo al Frigido, purchased following Mr. Hoving's rediscovery of it, was published by Miss Gómez-Moreno in the *Bulletin* of June 1965. The material on the stained glass was given to me by Jane Hayward, Associate Curator, who unearthed much new information concerning it while preparing a study of the Museum's glass for inclusion in the *Corpus Vitrearum Medii Aevi*.

As I readied the material for publication, Margaret B. Freeman, who served at The Cloisters for twenty-seven years, for ten of which she was Curator (she is now Curator Emeritus), gave me sound guidance. Vera K. Ostoya, Curatorial Consultant, did a great deal of preliminary work with my husband and continued to help me when problems arose. Bonnie Young, Assistant Curator, familiar with every stone of The Cloisters, inspired many ideas and checked much of my data. The scholarship of William H. Forsyth, Curator of Medieval Art and The Cloisters and a member of the Department since 1934, was indispensable; he dredged from his memory the kind of unrecorded detail not now found elsewhere.

Carmen Gómez-Moreno, Associate Curator, was particularly helpful on the Spanish material and interpreted the many records and photographs from her supervision of the Fuentidueña transplant. Thomas P. Miller, formerly Executive Assistant at The Cloisters, verified many of my facts. Thomas Hoving, Director of the Museum after more than six years in the Medieval Department, reviewed the manuscript and advised me on what to include. Eve Borsook of Florence clarified several points that I might otherwise have misconstrued. In the beginning days my friend Silvia Koner assisted me in reassembling the photographs. Cecily B. Kerr, retired Executive Assistant to the Director, familiar with Metropolitan Museum details under Francis Henry Taylor and my husband, assisted with a knowledge and persistence that kept the manuscript in the typewriter. Florens Deuchler, who became Chairman of the Department of Medieval Art and The Cloisters in 1968, gave critical attention to the final manuscript. Without the skill of the Museum's photographer, William F. Pons, and the staff of the Photograph Studio, a great deal of the pictorial material would have been even more difficult to recapture.

KATHERINE S. RORIMER
New York, 1971

Introduction to the First Edition

THE SURVIVAL of monuments of past civilizations has been a battle of endurance against the unrelenting forces of time. Fire and sword have again and again laid waste the work of human genius, and nature in her own way is unyielding in returning the greatest achievements of man to dust. The pages of history are filled with accounts of destruction of all kinds; great civilizations have all but disappeared, leaving scant testimony of their former glories. Fortunately, reconstructions and excavations have helped considerably in bringing together and in restoring some of the creations of bygone ages. Through careful study the past has been given meaning for generations of people who would have lost a valuable heritage had its monuments not been rehabilitated and preserved.

The Cloisters, one of the world's most unusual museums, in which works of art of the Middle Ages have been painstakingly brought together, is situated in Fort Tryon Park, the most beautiful setting nature has provided in New York's great metropolis. The park, a substantial part of the eleven miles of the Palisades on the west side of the Hudson River, the building, and in large measure the collections it houses are the realization of John D. Rockefeller, Jr.'s planning over a period of many years for the enjoyment and education of the public.

The initial imagination and dedication leading up to this achievement were those of the sculptor George Grey Barnard, one of the most romantic and rugged collectors of recent time. He was the first person to recognize the importance of such a museum of medieval art, and we owe him gratitude and admiration for bringing together the sections of cloisters that made possible the reconstruction of the four cloisters that are the nucleus of our collection. The prodigious enthusiasm of this American sculptor for the works he gathered and his indefatigable industry in assembling them and ingenuity in displaying them gave a vital impetus to the accomplishment of the present Cloisters. Barnard, perhaps

better than anyone of his day, recognized in this material the best sculptural traditions.

In December 1914 Barnard opened to the public the Barnard Cloisters at 698 Fort Washington Avenue with his remarkable collection of medieval art, the most important assemblage of Romanesque and Gothic sculpture in America. (The only comparable undertaking in America up to this time was Isabella Stewart Gardner's Fenway Court in Boston.) In April 1922 Barnard's collection was placed on sale. The newspapers asked, "Is this gem of French art to be torn from the environment so patiently and lovingly created for it and sold to some more enterprising city?" Mr. Rockefeller, who had long known Barnard and admired his collection, in 1925 made possible its purchase by The Metropolitan Museum of Art. The Barnard Cloisters was opened in May 1926 as a branch of the Museum and called The Cloisters. With its collections greatly enlarged, The Cloisters was opened at its present location in May 1938.

The building is not copied from any medieval building, nor is it a composite of various buildings. The design and construction are the result of careful planning over a period of years by several people; among others, the present writer, in collaboration with Charles Collens of the firm of Allen, Collens and Willis, was fortunate to be able to play his part. It was our purpose to provide an appropriate, unified ensemble for the diverse architectural elements. The chapter house from Pontaut, the stonework in the choir of the church at Langon, parts of the cloisters of five French monasteries (Saint-Michel-de-Cuxa, Saint-Guilhem-le-Désert, Bonnefont-en-Comminges, Trie-en-Bigorre, and Froville), some thirty doorways and windows, and various stained-glass panels have been incorporated functionally in the structure of the building.

The simplicity of the building grew out of a desire to show these examples of Romanesque and Gothic architecture and architectural details, to-

gether with tapestries, sculpture, furniture, and metalwork, in uncluttered and unconfused surroundings. By purposely not placing objects here and there for the sake of obtaining dubious decorative effects, it was possible to avoid the kinds of settings that have made many private houses, and even museums, the anathema of some of our contemporaries. So also, reconditioning the exhibits themselves was avoided wherever possible. We wanted to show the various treasures in such a way that they would be looked at for their intrinsic values rather than for

new arrangements imposed upon them by architects and craftsmen. Truthful archaeological reconstructions, burdened with a minimum of artistic inventiveness, were sought for whenever there was a choice.

The photographs reproduced in the following pages were assembled over a number of years so that we could tell unemotionally and unequivocally in pictures the story of the various monuments: their virtual abandonment, their collection, and their re-installation in The Cloisters.

JAMES J. RORIMER
New York, 1941

The Cuxa Cloister

THE ABBEY of Saint-Michel-de-Cuxa, in the eastern Pyrenees, was founded in 878 by the monks from the Benedictine monastery of Saint-André-d'Exalada, which had been destroyed in the previous year by an avalanche. The cloister was built in the twelfth century at a time when the abbey was celebrated throughout western Europe. It measured 156 by 128 feet, almost twice the size of the present reconstruction. The sack of Cuxa in 1654 by the troops of a local count marked the beginning of the monastery's decline. In 1791 the monks fled the abbey following the decree of the Civil Constitution of the Clergy, and the deserted buildings rapidly deteriorated. The roof collapsed in 1835 and the north bell tower crashed to the ground four years later. Finally the monastery was sold in parts to

three inhabitants of the region. Figure 1 shows the condition of the cloister as recorded in a lithograph made in 1834 for *Voyages pittoresques et romantiques dans l'ancienne France*, a multivolume publication describing picturesque sites throughout France.

Some time before 1875 a number of the fragments from Cuxa, as well as those from Saint-Guilhem-le-Désert (page 17), were placed by Pierre Yon Vernière, onetime justice of the peace, in his garden at Aniane near Montpellier (figure 2). Vernière was the first person in modern times to appreciate this material and the first of several collectors who made possible The Cloisters as it is today. By 1906 these carvings had been brought to Paris by George Grey Barnard, who at the time was working in his studio at Moret-sur-Loing, near Fontainebleau, on the

1 The cloister of Saint-Michel-de-Cuxa. Lithograph of 1834 from Baron I. J. Taylor's *Voyages pittoresques et romantiques dans l'ancienne France*



2 Fragments from the Cuxa cloister in Vernière's garden at Aniane (before 1906)





3 Fragments from the Cuxa cloister at the Barnard Cloisters (1926)

sculptures for the Pennsylvania State Capitol in Harrisburg, and was also supplying American collectors with many of their bits of medieval architecture. Barnard acquired Vernière's Cuxa material, and to this nucleus added other capitals that he found dispersed throughout the countryside. He set these pink marble carvings—including some thirty-six capitals, nineteen abaci, twelve shafts, seven arches, and part of the parapet coping—on the grounds adjacent to his medieval museum on Fort Washington Avenue, which opened to the public in 1914 (figure 3). After the Metropolitan Museum purchased the Barnard Cloisters in 1925, Joseph Breck, Assistant Director of the Museum and head of the Department of Decorative Arts, began arranging the flagging and gardens; in 1927 the antique elements from Cuxa were used as a basis for the reconstruction of the cloister arcade (figure 4).

The Cuxa cloister became a core in the structure in Fort Tryon Park (figures 5 and 6), and the remaining Lombard-type tower, still standing in France, inspired the tower at The Cloisters. The capitals were arranged according to type, beginning with the simpler, possibly earlier forms, and continuing with the more sophisticated examples, the antique portions being kept together wherever possible. Cloister walks with tile floors, plaster walls, and simple beamed and planked oak ceilings to support the tiles of the roof were built, and the court was landscaped with appropriate planting.



4 The Cuxa cloister reconstructed at the Barnard Cloisters (1927)

OPPOSITE, OVERLEAF:

5, 6 The Cuxa arcades and garden court at The Cloisters. 25, 120





The Saint-Guilhem Cloister



7, 8 Fragments from the cloister of the Benedictine abbey of Saint-Guilhem-le-Désert in Vernière's garden at Aniane (before 1906)

THE BENEDICTINE abbey of Saint-Guilhem-le-Désert near Montpellier in southern France was founded in 804 by Guilhem, count of Toulouse and duke of Aquitaine, one of Charlemagne's paladins. Guilhem's colorful deeds prior to 806, when he became a monk and took up residence at the monastery, made him a hero of many *chansons de geste*, and he was eventually canonized. The abbey was an important stop on the pilgrimage route to Santiago de Compostela by the early twelfth century and over the years grew in wealth and influence. According to a cartulary of the monastery, "new cloisters" were built before 1206, and two plans dated 1656 indicate that the "new cloisters" consisted of an entire upper gallery and two sides of the earlier

cloister on the ground-floor level. It is probable that the stonework from Saint-Guilhem now at The Cloisters came from either the upper or lower arcades of the "new cloisters."

The subsequent history of the monastery follows the frequent pattern. The French Revolution brought about its abandonment and resulted in its sale. It became a cotton mill and then a tannery. When these undertakings were not successful, the cloister fell into the hands of a stonemason, who exploited it as a quarry for many years. Parts of the lower cloister are still standing adjacent to the abbey church, but the Calvinists, who took possession in 1568, wrought havoc to such an extent that there is no way of determining the original location of the elements now

at The Cloisters. Most of the carved fragments from the upper cloister were gathered together in the nineteenth century by Pierre Yon Vernière at Aniane. Although he placed them as decorations in his garden (figures 7, 8), using many of the finest columns to support a grape arbor, they remained in extraordinarily good condition. This material was acquired by George Grey Barnard and placed in a picturesque setting in his New York building (figure 9).

In the Fort Tryon Park building (figure 10) the Saint-Guilhem columns are arranged in an architectural setting suggested by the cloisters of Saint-Trophime at Arles, Montmajour, and Saint-Paul de Mausole at Saint-Rémy. The high wall above the arcades, pierced by slits, made possible the use of a skylight that is not conspicuous from the walks and permits the effect of an uncovered cloister court.



9 The Saint-Guilhem columns installed at the Barnard Cloisters (1925)

10 The Saint-Guilhem arcades and garden court at The Cloisters. 25.120



The Bonnefont Cloister



11 Original location of the cloister of the Cistercian abbey of Bonnefont-en-Comminges (1934)

THE CISTERCIAN ABBEY of Bonnefont-en-Comminges in southern France was founded in 1136 by six monks from the abbey of Morimond and grew to power and influence under the patronage of the counts of Comminges. In 1667 it was written of the cloisters that “all the columns are of marble and the ceiling of paneled oak,” but since the monastery archives were burned during the French Revolution, there is little evidence from which its history can be charted. The arcades now at The Cloisters are comparable architecturally and in the carving of the capitals with those of monasteries of the late thirteenth and early fourteenth centuries in Toulouse—namely, the monastery of the Jacobins, completed in 1310, and the convent of the Augustinians, built in 1310–1341.

The cloisters were carved in the grayish white marble of the nearby quarries of Saint-Béat and surrounded a court measuring approximately 109 by

78 feet, dimensions determined from traces of the foundations at the time the photograph in figure 11 was taken. The cloisters were still standing in 1807 when the antiquarian Alexandre du Mège described the four galleries with their one hundred twenty-eight shafts, two supporting each capital. By 1850 major sections had been plundered by inhabitants within a wide radius of Bonnefont to build or ornament their homes. Part of the cloister was reconstructed at the Déadée house in neighboring Saint-Gaudens, and it must have been there that reproductions of certain shafts were made to supplement missing and damaged parts. These elements were erected in the public gardens of Saint-Gaudens when the Déadée house was demolished. Today the extant section of the once important monastery serves as a farmer’s home.

From the monastery’s far-flung vestiges George Grey Barnard salvaged some fifty capitals, and the best and most suitable of these now bound the south garden closure at The Cloisters (figure 12). Where necessary, new bases were made for the shafts, some of which are also new. Fragments of original arches and parapet coping were used as models, and arches from Bonnefont set up in the public gardens of Saint-Gaudens supplied the dimensions for the repeating units of the arcades. A piece of an arch found in a stone wall near the monastery was inserted in the second arch from the western end of the cloister near the Gothic chapel. Five of the capitals were incorporated in the north arcade of the Trie cloister.

As reconstructed at The Cloisters, two sides of a monastery’s galleries look upon a garden of herbs and flowers suggested in a general way by gardens appearing in medieval paintings, illuminated manuscripts, and tapestries.

12 The Bonnefont cloister and garden at The Cloisters. 25.120



The Trie Cloister

VERY LITTLE is known about the convent of Trie-en-Bigorre. The capitals of the cloister were carved between 1484 and 1490, according to the dating of coats of arms appearing on two of them. In 1571 everything but the church was destroyed by the Huguenots, and shortly thereafter the capitals from the cloister, and probably some from the nearby cloister of the monastery at Larreule, were sold to the Benedictine monastery of Saint-Sever-de-Rustan for the rebuilding of its cloister, which had also been damaged by the Huguenots. Some of the columns, with original arcades and parapet copings, were sold to the Jardin Massey at Tarbes. Figure 13 shows what remained finally at Saint-Sever.

Many of the twenty-three capitals that have made possible a rehabilitation of three sides of the Trie

cloister (figure 15) came originally from Trie by way of Saint-Sever. (On the north side capitals from Bonnefont have been used.) The installation follows the narrative sequence of the capital scenes and could not have been completed without the cooperation of Stephen C. Clark while The Cloisters was still in the planning stages. Mr. Clark had built an arcade on the terrace of his New York town house with capitals from Trie and vicinity (figure 14), purchased from George Grey Barnard. He sacrificed three of them, accepting reproductions in their place. This selfless action made the south Trie arcade at The Cloisters possible.

The fountain in the cloister garden is composed of two late fifteenth- or early sixteenth-century limestone parts found in eastern France.

13 Remains of the cloister of the convent of Trie at Saint-Sever-de-Rustan (1934)



14 Arcade incorporating capitals from Trie and vicinity on Stephen C. Clark's New York terrace





15 The Trie cloister at The Cloisters. 25.120



16 The exterior of the chapter house of the abbey of Notre-Dame-de-Pontaut (1930)



17 The chapter house from Pontaut set up near Paris (1932)



18 Pontaut before the removal of the chapter house (center)

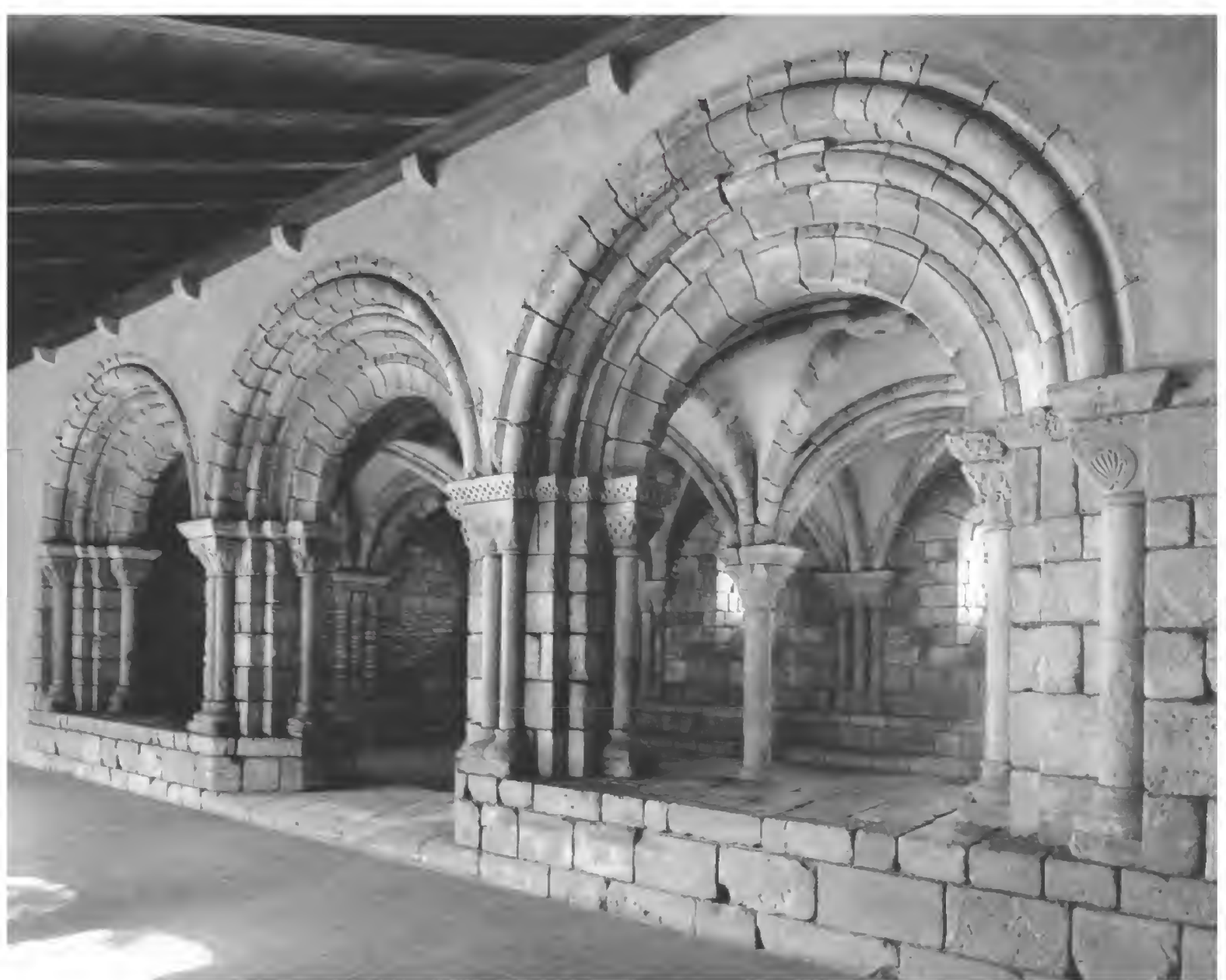
The Chapter House from Pontaut

THE ABBEY of Notre-Dame-de-Pontaut (also called Pontault, Ponteau, and Pons Altus), south of Bordeaux, was founded by Geraldus, abbot of Dalon, about 1115. It was at first an abbey of the Benedictine order, but in 1151, in the time of Gaufredus—who had become its first abbot about 1125—the monastery was given to the Cistercians. To judge from the elaborate carving, the chapter house was built for the Benedictines, for after Saint Bernard's *Apologia ad Guilelmum* (about

1127) the Cistercians had tried to simplify their architecture and to avoid unnecessary embellishment. The Huguenots partly destroyed the abbey in 1569, and by 1572 only a priest, seven monks, and a wounded soldier were in residence. In 1791, during the French Revolution, the buildings were sold to Dyzez de Samadet, whose only daughter married a member of the Poudenx family, who was related to the last abbot of Pontaut.

The chapter house (figures 16, 20) was removed

19 The exterior of the chapter house from Pontaut at The Cloisters. 35.50





20 The interior of the chapter house of the abbey of Notre-Dame-de-Pontaut (1930)

in 1932 and erected in a garden at Mesnil-le-Roi, near Paris (figure 17), where it remained for only two years. For some time before this it had been in a dilapidated condition (figure 18), and where formerly the monks of a thriving monastery had assembled each morning to discuss the business of the abbey, animals were herded together. Two of the columns still have tethering rings fastened to them.

Once again the chapter house was moved stone by stone and brick by brick, this time across the Atlantic, and re-erected in a fitting place adjacent to the Cuxa cloister (figure 21). The original setting at Pontaut is suggested in the relationship between the three arches of the façade (figure 19) of the chapter house and the walk of the Cuxa cloister. The plastered vaults and tile floors had to be renewed. A twelfth-century tile from the church at Cuxa was used as the model for the modern tiles of the present flooring.

21 The interior of the chapter house from Pontaut at The Cloisters



The Doorway from Moutiers-Saint-Jean



22 The doorway at Moutiers-Saint-Jean (about 1929)

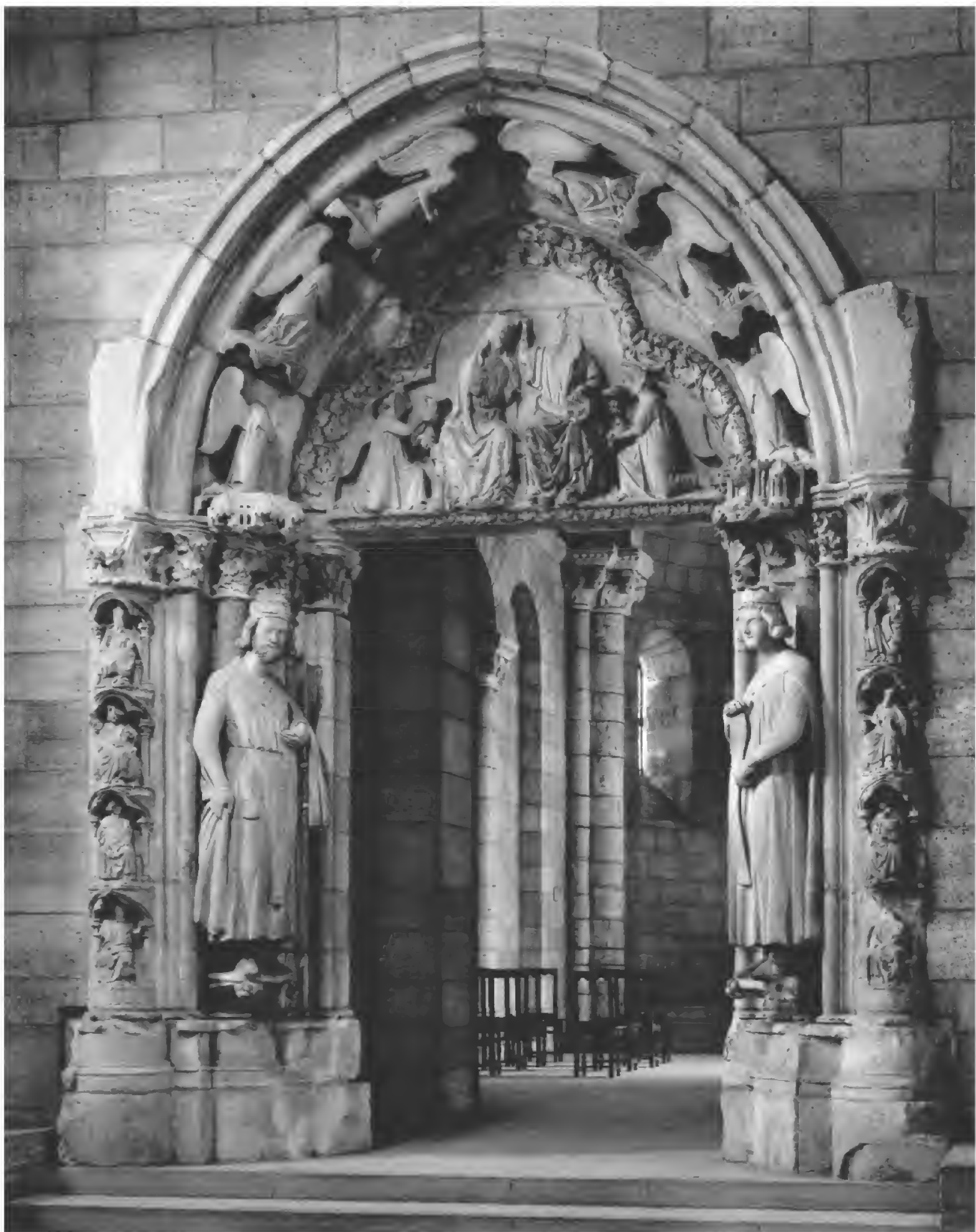
ACCORDING TO TRADITION King Clovis, in the first year of his conversion to Christianity, probably 496, granted the monastery of Moutiers-Saint-Jean a charter of immunity, exempting it in perpetuity from all royal and ecclesiastical jurisdiction; in addition, he gave to the monastery as much land as could be encircled by a man riding on an ass in a single day. This donation was later confirmed by his son, King Clothar. However, the monastery, generally believed to have been the earliest in Burgundy, appears to have existed before the time of Clovis. The period of the most extensive building in Gothic times began about 1257 and continued until about 1285, when the monastery fell badly into debt. Although the doorway now at The Cloisters is not mentioned in any records, it was presumably built during this period as an entrance leading into the church from the cloister.

An eighteenth-century account states that a group of Huguenots in 1567 entered the monastery by a ruse and “broke the statues of the Saints and those of the Founder Princes, Clovis and Clotaire.” The latter two must have been those now on the Cloisters doorway (figures 24–31), and it is possible that they were removed at that time. The monastery was sacked again in 1584, 1595, and 1629 and almost completely destroyed during the French Revolution. At an unknown time the doorway was walled up, except for a small section that served as a window (figure 22). It remained at Moutiers until recent years in approximately the condition shown in the photograph.

When The Cloisters was opened to the public in 1938, the doorway was exhibited without the figures of Clovis and Clothar. They were acquired in New York the following year, having been previously in the collection of Michel Manzi, which was sold in Paris in 1919. Earlier, about 1900, they had been

OPPOSITE:

23 The Moutiers-Saint-Jean doorway at The Cloisters. 32.147





24, 25 The statues of Kings Clovis and Clothar at Moutiers-Saint-Jean (1900)



26, 27 The statues of Kings Clovis and Clothar in the Manzi Collection (1919)



photographed in the garden of M. Ohresser, a merchant at Moutiers, where they remained until 1909. A comparison of the various photographs shows to what extent the figures were restored and tampered with at various times. The heads, which for some reason were reversed in the early nineteenth century, are now where they belong, and all superfluous restorations have been removed. The reassembled doorway (figure 23) is one of the highly prized monuments at The Cloisters.

28, 29 The statues of Kings Clovis and Clothar as acquired by the Museum (1939)



30 The statue of King Clovis at the Cloisters. 40.51



31 The statue of King Clothar at The Cloisters. 40.52

The Doorway from Reugny

THE SMALL late Romanesque or early Gothic church at Reugny in central France had probably been in a state of disrepair for some time before the photograph in figure 32 was made. The rubble walls were no doubt once covered with stucco, which may have been painted or frescoed. The main entrance doorway (figure 33) was removed to Paris and set up in the home of George Blumenthal as the main door of the music room. Originally there were standing figures attached to central shafts on either side of the doorway, but only a small section of one of them has survived. This noble doorway, donated by Mr. Blumenthal in 1934, serves at The Cloisters not only as an exhibit (figure 34), but also as the entrance to the cloister with the contemporary columns from Saint-Guilhem-le-Désert.

32 The church at Reugny (about 1920)

33 The doorway of the church at Reugny (about 1920)

OPPOSITE:

34 The Reugny doorway at The Cloisters. 34.120





The Ciborium from Santo Stefano

35 The ciborium in the church of Santo Stefano (1888–1889)

36 The ciborium from Santo Stefano in the Gramercy Park home of Henry W. Poor (before 1909)



THE CIBORIUM in the Romanesque chapel comes from the church of Santo Stefano near Fiano Romano in the Capenate hills about twenty-four miles north of Rome. The reasonable assumption that Santo Stefano was part of the Benedictine monastery that once flourished nearby is not substantiated by records, so far as we have been able to determine, and the church was not specifically mentioned until the eighteenth century, when guidebooks to the region referred to it as “very ancient.”

The recent past of the ciborium is well documented. It was first illustrated by G. B. De Rossi in his article in the *Bullettino di Archeologia Cristiana* for 1888–1889 (figure 35). He describes the ciborium in detail, claiming it to be a “most noble” specimen, “everything sculptured in marble; everything of the same time and workmanship.” It was sold at some point after this article appeared, the church having been secularized and acquired by a private owner, and eventually adorned the Gramercy Park home of Henry W. Poor (figure 36). It was bought by the Metropolitan Museum at auction in 1909 and placed in the old cast gallery, where the large marble structure no doubt puzzled visitors unfamiliar with medieval altar canopies, especially an altar canopy without an altar. Transferred to The Cloisters in 1948 (figure 37), it stands in an apse very similar in proportion to its original location and has the appearance of fulfilling its real function. It is almost identical with a ciborium in the church of Sant’Andrea in Flumine, near Ponzano Romano, carved about 1150 and signed by Nicolaus Ranucius and his sons Giovanni and Guitonne, of a family of marble workers distinguished for generations by its art and influence.

The condition of the ciborium is exceptional. The marble has not suffered with age, and the two borders of the cornices retain their brilliance, one a Cosmati-type polychrome decoration, the other inlaid with porphyry, serpentine, and different varieties of marble. The slabs comprising the roof, although not original themselves, preserve the original slant, as can be determined from the grooves with beveled sides in which they are set.

OPPOSITE:

37 The ciborium from Santo Stefano in the Romanesque chapel at The Cloisters. 09.92.3



Elements from the Choir of the Church of Notre-Dame-du-Bourg at Langon

BY THE MIDDLE of the twelfth century the Romanesque church of Notre-Dame-du-Bourg at Langon, east of Bordeaux, which had been founded as a dependency of Notre-Dame-de-la-Grande-Sauve in 1126, must have been well under way. Bertrand Du Guesclin, constable of France in the service of Charles V, with harassment of the occupying English his major preoccupation, made a devastating visit to Langon in 1374, and it may have been shortly thereafter that the transept of Notre-Dame-du-Bourg was rebuilt in the Gothic

style. In 1566 Count Gabriel of Montgomery, capturing his Huguenot troops, sacked Langon and undoubtedly did not overlook the church. In the early part of the present century all that remained was a portion of the choir, divided into two stories by a wooden floor. The lower section was used as a stable, and the upper area, which had been a meeting place for the Jacobins during the French Revolution, became a dance hall and a moving-picture theater. In 1934 the upper story was used as a government storehouse for tobacco (figure 38), and the capitals were removed.

The capitals, the south wall of the choir, and the northeast column shaft have been reunited in a simple architectural setting at The Cloisters (figure 40). The modern walls adjoining the first two large columns—which stood originally at the junction of the choir and the transept—are set back in order not to conceal such parts of the carving of the capitals as survived the fourteenth-century remodeling of the transept.

Henry II of England and his wife Eleanor of Aquitaine made a visit in 1155 to the monastery of Notre-Dame-de-la-Grande-Sauve. The temptation to look upon the two fine crowned heads on the capital of the right wall as their portraits (figure 39) must be tempered by the knowledge that such heads are prevalent in Romanesque architectural sculpture.

The cornice at Langon was 23 feet 6½ inches above the floor of the choir; in the present installation it is 17 feet. The width of the interior has been decreased proportionately from 23 feet 3 inches at Langon to 17 feet 3⅜ inches at The Cloisters.

39 So-called Eleanor of Aquitaine and Henry II heads from the south wall of the Langon choir

OPPOSITE:

40 The upper part of the south wall of the Langon choir as installed in the Romanesque chapel at The Cloisters. 34.115



38 The upper part of the south wall of the choir of the church of Notre-Dame-du-Bourg at Langon being used for the drying of tobacco (1934)





The Apse from San Martín de Fuentidueña

41 View of Fuentidueña with the church of San Martín on the left and the castle on the hilltop



42 The exterior of the church of San Martín de Fuentidueña in 1955 before the removal of the apse

THE SPANISH ROMANESQUE apse (figures 43, 50) comes from the church of San Martín in Fuentidueña, about one hundred miles north of Madrid in the province of Segovia. There is no documentation for San Martín, nor for the parish church of San Miguel, also in Fuentidueña, where at least one of the same sculptors apparently worked. After Alfonso VI defeated the Moors in 1079, completing the conquest of the province, the establishment of defense positions in strategic sites was necessary to protect the territory against future attacks. The castle on the hilltop of Fuentidueña, overlooking the valley through which the Duraton River flows, stood in such a dominant position, and the church of San Martín near the ruins of the castle may have been its chapel (figures 41, 42).

It is reasonable to expect that San Martín would have been built before or at least shortly after the death of Alfonso VII in 1157, since he encouraged religious construction and seems to have been interested in the Segovian area. For some unknown reason, only the apse was completed around that time, while the nave and tower were later constructions of inferior workmanship and materials. By 1865 the church was in ruins.

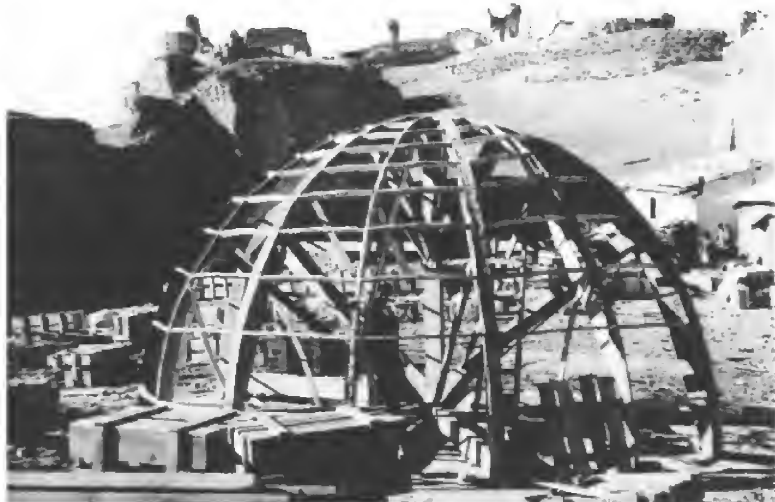
The exterior of the apse is ornamented with carved moldings, elaborate capitals, two pier sculptures, and a series of thirty amusing corbels, and the interior likewise with moldings, capitals, and two pier sculptures—Saint Martin on the left pier (figure 51), his head, lost for many years, having been found damaged in the village and restored to its proper place, and an Annunciation group on the right (figure 52).

Practically everything one sees of the apse is original. As it was not level in its native location, due to uneven ground and to subsidence over eight cen-



43 An exterior view of the apse from San Martín de Fuentidueña at The Cloisters

- 44 The centerings built at Fuentidueña to record the proportions of the vault, triumphal arch, and half dome



turies, a whole course of supporting blocks had to be carved on the spot before the apse was removed to New York. Certain interior blocks and the bases of the columns had been damaged when the area was used as a cemetery (figure 47), and these also were replaced by new ones cut on the site from the same kind of stone. Several partly worn blocks were squared off at the corners with patches of stone by the New York masons. Although much of the aged exterior molding could be patched up, the upper course is almost entirely modern. Casts replace one of the better-preserved capitals and one of the atlantes on the exterior, and the originals are preserved for study purposes inside.

The apse is on loan from the Spanish government on an exchange basis, and to effect this six Romanesque frescoes from San Baudelio de Berlanga, which had been in American possession, were acquired by The Cloisters and deposited in Spain. They have been installed in the Prado in Madrid. In addition, funds were made available by The Cloisters for the construction of a new school in Fuentidueña and for the restoration of the church of San Miguel.

- 45 The stones grouped during the preparation for shipping

46 The apse during reconstruction at The Cloisters with the centerings in place. In the foreground are racks containing the numbered stones





47 The interior of the apse, used as a cemetery by the inhabitants of Fuentidueña

48 The interior of the half dome at Fuentidueña showing the preliminary numbers marked in white chalk prior to the dismantling. The stones were later numbered with indelible black paint on their upper and concealed surfaces before being taken down, while the joints and their corresponding numbers were marked in red

49 Triumphal arch ready for dismantling, showing the wooden centerings, the numbers on the stones, and the markings recording the outlines of the stones that were on top



OPPOSITE: 50 The interior of the Fuentidueña apse at The Cloisters with the fresco from the church of San Juan de Tredós. L58.86, 50.180





51 Sculpture of Saint Martin in the Fuentidueña apse



52 Sculptural group of the Annunciation in the Fuentidueña apse

The Fresco from San Juan de Tredós

THE FRESKO of the enthroned Madonna and Child surrounded by the three Magi and flanked by the Archangels Michael and Gabriel comes from the church of San Juan de Tredós (figure 53) in the Catalanian Pyrenees and has no connection with San Martín de Fuentidueña, even though at The Cloisters it occupies the half dome of the Fuentidueña apse (figure 50). On stylistic evidence the fresco has been dated about 1130–1150. The good condition of the Virgin and Child (figure 57) is due in part to a baroque altar that obscured and protected the fresco. The destruction of the altar during the Spanish Civil War of 1936–1939 brought the fresco again to notice. Over the centuries disfig-

uring salts had emerged from the plaster (figure 54), and these were removed before the Cloisters purchase in 1950.

When the fresco first came to The Cloisters, it was temporarily hung in the Romanesque hall on a flat frame. The Fuentidueña apse, once its installation was complete, offered a more suitable setting, reminiscent of the original location of the fresco in the central apse of San Juan de Tredós; and the fresco had to be supplemented only slightly to make it conform to the proportions of the Fuentidueña half dome. It was mounted on a shell made on the spot from eleven layers of ten-ounce fiberglass cloth soaked in polyester resin and fire deterrents.



53 The exterior of the church of San Juan de Tredós



54 The Virgin and Child of the Tredós fresco before the removal of the salts that had emerged from the plaster over the centuries

56 The section of the Tredós fresco with the Archangel Gabriel and the Magi Balthasar and Gaspar before installation in the Fuentidueña apse

55 The section of the Tredós fresco with the Archangel Michael and the Magus Melchior before installation in the Fuentidueña apse



57 The Virgin and Child after removal of the salts

The Frescoes from San Pedro de Arlanza



58 The monastery of San Pedro de Arlanza in 1930

THESE TWO FINE SURVIVORS from a noble series of frescoes come from the monastery of San Pedro de Arlanza in the province of Burgos in Spain. The monastery was founded possibly by the Visigothic king Wallia, but more probably by the great count of Castile, Fernán González, who bestowed favors upon it early in the tenth century. The church was begun in the eleventh century, and building continued in subsequent centuries. It is now in ruins (figure 58).

The chapter house, southeast of the apse, must have been built in the early years of the thirteenth century, when it was covered from floor to ceiling with frescoes. The room, originally about 34 feet square and 12 feet high, was completely remodeled in 1774, or perhaps somewhat earlier, to permit the building of a grand staircase adjoining the large cloister completed in 1617. All the frescoes that were not demolished were roughened by pick marks (figure 59) so that the new layer of plaster with which they were then covered would adhere properly.

The monastery at Arlanza was nationalized when church and conventual property in Spain was sequestered in 1836 and 1837, and practically all the buildings were sold by national decree in 1845 to a private citizen. Under the consequent neglect the roof of the chapter house collapsed and the plaster, which for years had protected the walls, began to crumble away. Little by little the paintings were exposed to the elements. Whatever survived the action of rain and wind was removed to safety sometime before 1929; otherwise very little would remain of these important frescoes.

Originally the lion (figure 60) was one of a pair that guarded the entrance to the monastery's chapter house. At The Cloisters it has been placed to the left of the door to the Cuxa cloister to suggest its original location, and a dragon (figure 61) substitutes for the missing counterpart.



59 The lion in the chapter house at Arlanza (before 1930)



60 The lion from
the chapter
house of San
Pedro de
Arlanza at
The Cloisters.
31.38.1



61 The dragon
from the
chapter house
of San Pedro
de Arlanza at
The Cloisters.
31.38.2

The Adoration Group from Cerezo de Riotirón

THE ADORATION GROUP of the Virgin Mary, Joseph, and two Magi comes from the church of Nuestra Señora de la Llama at Cerezo de Riotirón, a few miles south of Burgos. There it may once have occupied a tympanum above a portal. Judging from the style, the four sculptures composing the group were carved in the last quarter of the twelfth century. We have been able to discover virtually no facts about Cerezo de Riotirón. Fortunately, however, the late Mrs. A. Kingsley Porter, who traveled so widely over the Spanish scene with her husband, produced from her archives two photo-

graphs, one of which is reproduced here (figure 62), showing the condition of the sculptures while they were still at Cerezo but already transplanted from their original setting to a niche above an arch near the south portal.

Nothing is known of a third Magus at Cerezo, and the installation at The Cloisters (figure 63) makes no attempt to present the possibility that the group is incomplete. The sculptures have been placed over a doorway so that they can be seen from below, as they probably were originally.

62 The Adoration group at Cerezo de Riotirón (before 1928)





63 The Adoration group from Cerezo de Riotirón at The Cloisters. 30.77.6-9

The Doorway from San Leonardo al Frigido

THE SMALL ITALIAN Romanesque church of San Leonardo al Frigido, a few miles northwest of Massa Carrara in Tuscany, stood near a main highway that in medieval times led to the coast. A hospice also under the patronage of Saint Leonard was situated close to the church, and its existence implies the passing of many pilgrims. The doorway was described in a guidebook of 1879 and at some unrecorded time thereafter was removed and sold. It was in 1893 that the owner, enclosing photographs with her letter, informed the Italian art

authorities that the doorway was installed in her villa near Nice. Some years elapsed before the art historian Mario Salmi came upon this material in the archives of the Brera Gallery in Milan. The photograph of the architrave in an article of 1926 and his publication of the entire doorway in his book on Tuscan Romanesque sculpture in 1927 afforded scholarly interest but did not arouse curiosity over the portal's fate. In fact, another three decades passed before the Metropolitan Museum was made aware that the doorway was lying dismembered and aban-

OPPOSITE:

64 The elements of the doorway from San Leonardo al Frigido lying abandoned in a field near Nice

65 The doorway from San Leonardo al Frigido at The Cloisters. 62.189







66 Side view of the jambs before their installation at The Cloisters

done in a field near Nice. The photograph in figure 64 was taken shortly before the doorway was acquired for The Cloisters in 1962.

The San Leonardo doorway was reconstructed inside the Fuentidueña chapel in the east wall (figure 65). The slender arch carved with a floral motif, the architrave depicting Christ's entry into Jerusalem (figure 67), the capitals, and the bases are all of the same fine-grained marble, taken from the Carrara quarries not far from the church. The jambs, with the Annunciation and the Visitation represented on the left (figure 68) and Saint Leonard holding a shackled prisoner on the right (figures 69, 70), are of a coarser marble and rather gray, and the reason for the difference was easy to see before the various parts were embedded in the wall, when it could be observed that these jambs had been carved from an ancient sarcophagus cut lengthwise (figure 66). At The Cloisters the hollow parts have been concealed in the masonry, a method of installation that is presumably equivalent to the original, unless the jambs were flanked by pilasters in a manner also customary in the region.

The bases under the jambs raise several questions. Their surfaces bear chisel marks, as if the sculpture were unfinished. It is possible that the sculptor merely reused blocks left unfinished by someone else. If we assume that they were made by the same sculptor who carved the jambs, this peculiarity would not be surprising, as we already know that he was ingenious in using material at hand.

The Cloisters doorway is thought to have been made about 1175, but there are no documents of any kind for San Leonardo al Frigido, whose ruins were reshaped into a shrine commemorating Nazi war victims after World War II.

OPPOSITE:

68 Annunciation and Visitation, detail of the left jamb

69 Saint Leonard holding a shackled prisoner, detail of the right jamb



67 Christ's entry into Jerusalem, detail of the architrave

70 The prisoner, detail of the right jamb



The Annunciation from the Pulpit of San Piero Scheraggio

THE MARBLE RELIEF of the Annunciation (figure 75), acquired in 1960 and now in the Saint-Guilhem cloister, came originally from the pulpit of the church of San Piero Scheraggio in Florence. As it now exists in the church of San Leonardo in Arcetri, a suburb of Florence, the pulpit has three sides, each displaying two reliefs (figure 73). Its style has been compared with that of Tuscan works dated between 1180 and 1210, but it bears neither date nor inscription. No record of its original form is known.

- 71 The reliefs on the pulpit from San Piero Scheraggio as illustrated in 1755 by the monk Giuseppe Richa in volume II of his *Notizie istoriche delle chiese fiorentine divise ne' suoi quartieri*



Bassti calcari del Pulpito di S. Piero Scheraggio.





72 The pulpit as it appeared before the rearrangement of 1921 in the church of San Leonardo in Arcetri



73 The pulpit in its present form in San Leonardo in Arcetri

74 The relief of the Deposition showing the inscription as it now exists



The theory that the pulpit must originally have had at least seven panels was first put forward in 1897. A look at the Cloisters Annunciation and at the six panels offers circumstantial evidence of their relationship—identical yellowish white Maremma marble, similar decoration in *verde di Prato* serpentine, practically identical measurements, and numerous close parallels in details within the scenes.

There is another clue indicating that the relief at The Cloisters was originally part of the pulpit. This is the incomplete form taken by the word for angel under the scene in which Christ is lowered from the cross. From 1755, when the monk Giuseppe Richa saw the dismembered pulpit in the right side aisle of San Piero Scheraggio and described and illustrated six scenes (figure 71), it was read *angeli* in the inscription “Angeli pendentem deponunt cuncta regentem” (“The angels’ let down the hanging King of Kings”). But those who perform this act are Joseph of Arimathea and Nicodemus. As shown in figure 74, the terminal letter in the word for angel actually corresponds to the beginning of the letter *u*. The inscription must therefore have begun with *angelus*, very probably referring to the angel of the Annunciation scene at The Cloisters.

Over the centuries the pulpit underwent many vicissitudes along with those of San Piero. In 1410 the left side aisle of the church was removed to permit the adjoining street to be widened, and it may very well have been at this time that the Annunciation panel was separated from the others, perhaps because of a broken corner. In 1782 San Piero was deconsecrated, and the parts of the pulpit were taken to San Leonardo for safekeeping and reassembly. The reconstruction seen in a photograph of 1906 (figure 72) repeats the sequence of the inscription as Richa recorded it in 1755. The present form of the pulpit is the result of a restoration made in 1921, which went far to correct the illogical order of the episodes as arranged in 1782. The inscription was retained under the Deposition, although the first part of it belonged to a now lost inscription describing another subject; all evidence points to the Annunciation at The Cloisters.



75 The marble relief of the Annunciation from San
Piero Scheraggio at The Cloisters. 60.140

The Effigy of Jean d'Alluye

THE THIRTEENTH-CENTURY sepulchral effigy in the Gothic chapel, lying with hands palm to palm in a position of prayer and with feet resting on a lion (figure 78), was purchased by George Grey Barnard in Paris in 1910. The coat of

arms, which originally must have been painted on the shield and which would have provided a means of identifying the figure, had long since vanished. But in 1928 Julien Chappée, a French connoisseur and collector from Le Mans, recognized the effigy as

76 The sepulchral effigy of Jean d'Alluye before 1905, probably at the Château Hodebert

77 The effigy in the possession of a Paris art dealer (1905–1906)



OPPOSITE: 78 The effigy of Jean d'Alluye at The Cloisters. 25.120.201



that of Jean d'Alluye and sent particulars about the monument to the Metropolitan Museum. Additional testimony was given to the Museum in 1954 by Robert J. Charles, administrator of the Musée de l'Armée in Paris, who was a native of the Touraine familiar with the former location of the effigy. He had received his information from the baron de Bouillierie, whose ancestors had in the 1850s owned the Château Hodebert (or Haudebert), where the effigy had been kept for a number of years.

The sources give definite information about Jean d'Alluye and his tomb, with only insignificant variations in the details. The chevalier Jean d'Alluye, son of Hugues V d'Alluye and Guiburge de Chourses (Sourches), was a benefactor of the abbey of La Clarté-Dieu, which he founded in 1239 on lands in the parish of Saint-Paterne over which he held seigniorial rights. He returned from a pilgrimage to the Holy Land in 1244 and at his death about 1248 was buried in the abbey.

The sources disagree whether his tomb was in the cloister near the entrance to the church or in the church itself near the chapel of Saint Peter. Probably it was moved from the place in the cloister traditionally allocated to an abbey's founders and put in the church for security in face of the religious dis-

turbances prevalent in France from the sixteenth century onward.

Considering what the effigy endured, it is surprising that it survived in comparatively good condition. The secularization of church property led to the sale of the abbey in 1791 to the baron de la Vallette, Fermier Général. Gradually it fell prey to vandals and to local inhabitants in search of building material, and in 1850 a farmhouse was built on the site. The effigy of Jean d'Alluye was at one point used face down as a bridge over a local stream and was not rescued until a cleaning of the channel revealed its existence. It was taken to the nearby Château Hodebert for protection, and there are written references to its having been seen there in 1855 and 1879. M. Chappée saw it in the orangerie of the château in 1888. The sources agree that the effigy was in the possession of a Paris dealer in 1905–1906 (figure 77). A photograph in the Metropolitan Museum's possession made by a Parisian photographer (figure 76) bears a notation giving the location of the effigy as the parish of Saint-Paterne, to which the château belonged, and must therefore have been taken before 1905. Comparisons of this photograph with the later ones document the minor restorations.

The Tombs of the Counts of Urgel

THE MONASTERY of Santa Maria de Bellpuig de las Avellanas, north of Lérida in Catalonia, was founded in 1146 (or 1166) by Armengol VII, count of Urgel, and his wife, Doña Dulcia, countess of Foix. Probably about 1300 Armengol X (died 1314) had sepulchral monuments built in the monastery church to contain his own remains and those of his brother, Count Alvaro de Cabrera the Younger, and his ancestors, Doña Dulcia and Armengol VII.

The history of the monastery of Las Avellanas has been a varied one since the beginning of the fifteenth century, when Don Jaime, the last count of Urgel, died without issue. There were periods when Las Avellanas was inhabited only by a few monks. At other times scholars like Jaime Caresmar revived the past glories and kept the monastery important through their writings. The struggle between church and state in the early nineteenth century and the consequent damage and sequestration of church properties were too severe for this monastic center. After prolonged neglect it fell into disrepair, and its few remaining lands were sold to private individuals. By 1906 all the sculptures had been removed from the monastery, and the remains of the bodies in the tombs were appropriately transferred to the parochial church in Vilanova de la Sal, a nearby town founded by Armengol VII. After World War I a new seminary was established in conjunction with the monastic church and the fourteenth-century cloister that remained.

Jaime Caresmar, a monk at Las Avellanas from 1742 until his death in 1791, and abbot from 1766 until 1769, compiled a history of the monastery up to 1330, based on documents and his own study of the remains of that period. Caresmar summons up the counts of Urgel, describing their bones and costumes as he inspected them in their tombs, and recording the appearance of the tombs as he stood before them. Of Armengol VII he writes: "He died, full of wounds, with his brother Calcerón de Salas,

on the eleventh of August, 1184. His body was brought to this monastery and placed in a magnificent sepulcher, which was built at the order of Armengol X, who was likewise count of Urgel. This tomb is in the presbytery at the epistle side of the main altar of the church."

Caresmar continues with a minute description of the tomb, and his words make it clear that certain parts were already missing in the eighteenth century. One of the two mourning horsemen on either side of the tomb on the exterior part of the niche had been replaced by "a white marble statue of St. Anne, which was at hand." Caresmar says that standing over the uppermost relief there was "a Virgin, also of stone, very beautiful, who holds the seated Christ Child on the left, and in her right hand a flower, which she offers to the Child." Both of the horsemen, the Virgin and Child, and the St. Anne have been lost. (The sculptures at The Cloisters now on the corbels where the horsemen once stood have no connection with the tomb.) One horseman was extant in 1882 and is visible in a drawing of the tomb published at that time in a book on Lérida (figure 79). One omission from the drawing is "the soul of the count accompanied by angels that are raising it to heaven," which Caresmar says was on the left side, but which is in another location in a photograph made of the tomb in 1905 or 1906 before its removal from Las Avellanas (figure 80). The other is "an angel that is bearing a little boat of incense; one hand is broken," which Caresmar locates over the sarcophagus, but which, again, is in a changed position in the photograph. The angel is lost, but the relief of the count's soul being taken to heaven survives at The Cloisters and can be seen above the upper relief (figure 83).

Reading on in Caresmar's history we can itemize our losses further. "The back of the effigy," he writes, "is surrounded by many figures." Already in the 1882 drawing the relief appears quite damaged; and in the photograph of 1905 or 1906 it can be

79 The tomb of Armengol VII at Las Avellanas.
From the *Album històrich, pintoresch y
monumental de Lleyda y sa provincia* (1882)



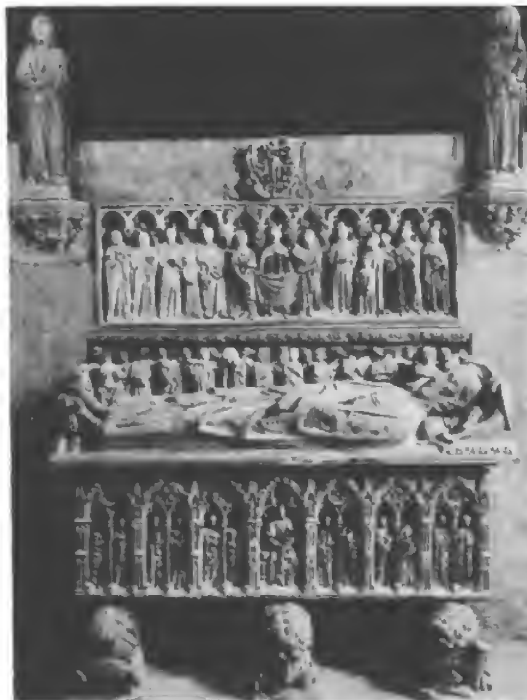
80 The tomb of Armengol VII still in place at
Las Avellanas (1905 or 1906)



81 The tomb of Armengol VII after it was
removed from Las Avellanas (after 1905)



82 The tomb of Armengol VII at the Barnard
Cloisters (1928)







OPPOSITE:

84 The tombs of Armengol X and Doña Dulcia,
wife of Armengol VII, at The Cloisters. 48.140.1

85 Detail of the tomb of Armengol X

clearly seen that the figures lack heads. The modern pastiches, which were applied before the acquisition by the Museum, were easily taken off the lower relief before the tomb was put on exhibition, as can be seen by comparing figures 82 and 83. Those on the “clerics with celebrants and their subordinates” performing the funeral rites, fastened to the upper relief, were not so easily removed, and for several years they were left in place for fear of harming the sculpture to which they resistently adhered. They have now been removed. The head of the lion at Armengol VII’s feet, the left wing of the angel behind his head, the sword hilt, part of the scabbard (top and bottom), and the tips of Armengol’s fingers and toes had also been restored, and these too have been removed. The restorations of his nose and of some drapery over his right arm have been retained.

At Las Avellanas Armengol X’s tomb was opposite that of Armengol VII. His sarcophagus and effigy rest above the sarcophagus and effigy of Doña Dulcia, probably to imply that he stemmed from her line (figures 84–86). Her tomb projects slightly to indicate her importance as the wife of the founder reclining opposite. The tomb is supported by two simple blocks; these are modern reproductions after photographs of the originals, which have disappeared. The sarcophagi are simply decorated with their arms, in contrast to the richly carved tomb of Armengol VII minutely described by Caresmar, who observed: “It is marvelously worked on the face of the box—*that part which is seen*—and on it are carved figures of the twelve apostles, all very similar and perfect. In the center is the figure of Jesus Christ blessing; each figure is in its own niche bordered with decoration and executed with dexterous workmanship. In these are eight other figures of saints, all



86 Detail of the tomb of Doña Dulcia

87 The tomb of Don Alvaro de Cabrera the Younger at The Cloisters. 48.140.2





88 Detail of the tomb of Don Alvaro de Cabrera the Younger

with books in their hands. . . ." The italics in this quotation are ours and substantiate that Jaime Caresmar saw what we see—that the sarcophagus is sculptured on the ends to only about one half of its depth because the tomb projected from the niche, obviously to lend Armengol VII prominence as the monastery's donor.

It was Armengol X who also commissioned the fourth tomb in the Cloisters Gothic chapel, that of Don Alvaro de Cabrera the Younger (figures 87, 88). Book II of Caresmar's history of the monastery records the words written on a piece of parchment found pinned to the linen shrouding the bones in 1739:

To Alvarus, Viscount of Ager, son of Alvarus, Count of Urgel, and Cecilia of Foix, on account of his valor and military glory which, from the age of nine up to his death, he gained for himself everywhere—in Spain often, in Africa once, in Sicily twice—under the Kings of Aragon James, Peter, Alfonso, and James II. When once Fortune, lest she seem always to favor one man

among the mortals—one who mastered Neptune with ships, the earth by his tread, the stars by his mind—had taught him that he could be vanquished and captured, he not knowing how to submit, mocked at her, until, putting off mortality, his spirit sought the stars, in the year 1299. Ermengaudus [Armengol] X, Count of Urgel, set up this monument to his very dear and deserving brother.

When first acquired in 1928 for the Metropolitan Museum with funds made available by John D. Rockefeller, Jr., the tomb of Armengol VII was placed in a niche at the Barnard Cloisters. At the present Cloisters it stands in an architectural setting structured according to measured drawings of the original location at Las Avellanas. It was not until 1948 and 1949 that the tomb of Don Alvaro and the double tomb of Armengol X and Doña Dulcia were acquired and reunited with that of Armengol VII. The Gothic chapel was altered to accommodate them, and their original arrangement was retained as far as possible.

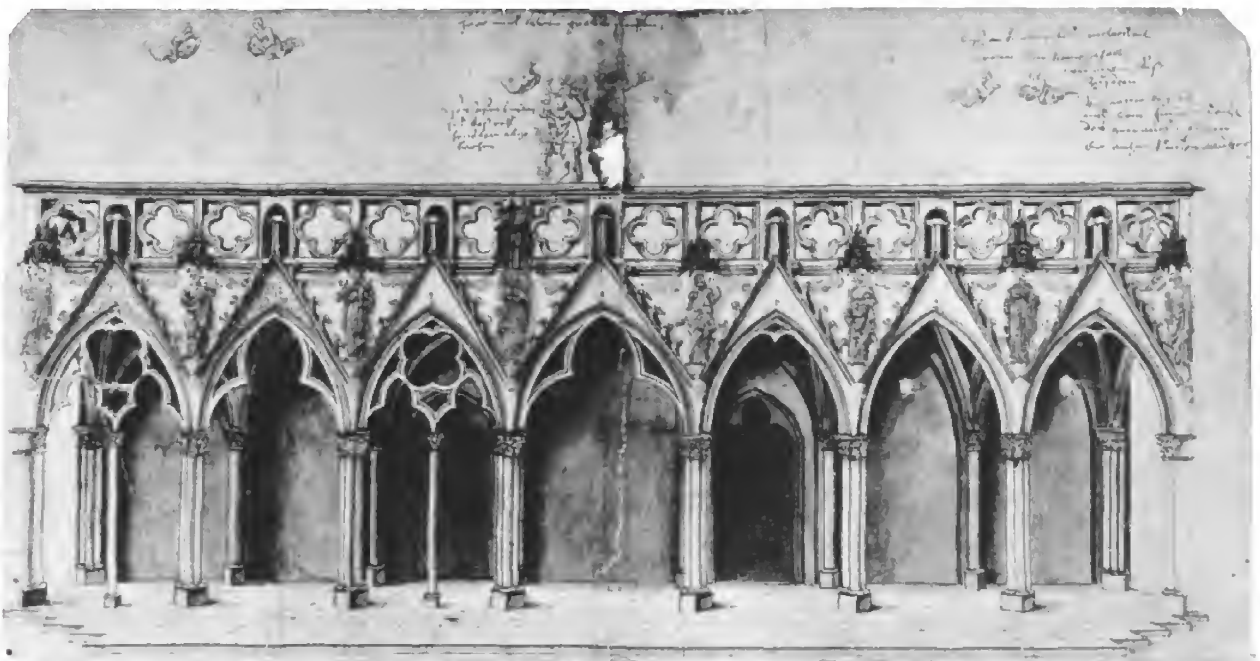
The Virgin from the Choir Screen of Strasbourg Cathedral

THE GREAT CHOIR SCREEN that was completed by 1252 for the cathedral of Strasbourg was a work of major importance in the Gothic world. Although the screen was demolished in 1682 to create the space required for changes in the ceremony introduced in the time of Louis XIV, we have knowledge of its appearance. A nineteenth-century woodcut made after an engraving of 1630 by Isaac Brunn shows it in place (figure 89); and a drawing of about 1660 now in the Landesbibliothek, Stuttgart, which was to have been used in an illustrated history of the cathedral, presents the choir screen as



89 A woodcut made in the nineteenth century from an engraving of 1630 showing the interior of the cathedral of Strasbourg with the choir screen in place

90 A sketch of the choir screen made about 1660



seen from the nave with the eight large figures that embellished this side (figure 90). In a detail drawn above the screen the figure fourth from the left is repeated and identified as the Virgin and Child.

Many of the figures survived the destruction of the screen, and several met with disaster. The cathedral architect at the time of the demolition put certain sculptures from the choir screen in niches of the north tower. Some parts were used for fill under the floor of the choir and remained there until the mid-nineteenth century. Ten of the figures and several fragments can now be seen in the Musée de l'Oeuvre Notre-Dame behind the cathedral. We can only guess what happened to the Virgin. All we are certain of is that she appeared in the London sale of the J. H. Fitzhenry collection in November 1913 as a fifteenth-century Madonna. The sculpture was purchased by Alphonse Kann and came onto the market again following his death. Our investigations in the neighborhood of Strasbourg turned up the information that the person who had sold the Virgin to Fitzhenry had purchased it from a merchant of lighting fixtures in Sarrebourg. The fact that the palace of the bishop of Strasbourg was in Sarrebourg permits the interesting conjecture that the bishop took the sculpture to his residence when the screen was destroyed.

The identification of the statue of the Virgin at The Cloisters (figures 91, 92) as the figure in the seventeenth-century sketch dramatizes the finding of a masterpiece long considered lost. In the drawing the Christ Child is shown seated next to the Virgin on a rosebush and holding a round object on which a bird is perched. The Child is now missing, as are the Virgin's forearms and the angels that supported



her veil, but the Cloisters statue is beyond doubt the one in the drawing. It compares with ten survivors in Strasbourg in style, size, material, and polychromy and has the same kind of iron attachment used for securing it to the screen.

The layers of overpaint with which the statue was coated at the time of its purchase both concealed its identity and protected the original polychromy beneath, bequeathing it to the modern world in a pristine condition rarely experienced in these times.

92 The Strasbourg Virgin, detail of the head



The Stained-Glass Window from the Carmelite Church at Boppard

THE SIX STAINED-GLASS lancets at The Cloisters from the Carmelite church at Boppard on the Rhine form the only window surviving in its entirety from an elaborate and important series (figures 94, 95). The church is now stripped completely of its stained glass, that of the choir having vanished shortly after 1847, and the seven windows from the north nave having been removed in 1818. The north nave was added to the original church in 1439, and its windows were completed by 1447. Numerous pieces of this stained glass exist in public and private collections both abroad and in this country (including some in the Metropolitan Museum). The Cloisters panels are particularly helpful in establishing the original arrangement of the windows. The six lancets each terminate in cusped arches corresponding to the stone moldings of the north wall openings (figure 93), and they agree in height and width as well as in the double disposition of the lancets (three over three) with the arrangements and dimensions of the second bay of the north nave.

The circumstances resulting in the loss of the glass from the Carmelite church in Boppard began with the Napoleonic invasion of the Rhineland and the ensuing secularization of church property. Since ownership of the church then passed from the Carmelites to the town, Count (later Prince) Pückler, son-in-law of the German chancellor, was able to purchase all the surviving windows from the north



93 The north wall of the north nave of the Carmelite church at Boppard-am-Rhein

nave for a small sum to garnish his family chapel in Muskau on the Polish border. At his death in 1871 only half of a window had been installed. (It was bombed out of existence in World War II.) The remaining glass was sent by his heir to the Royal Institute for Stained Glass in Berlin. In 1875 these windows were purchased by the collector Frédéric Spitzer of Paris, and in 1893 they were dispersed at the auction of the collection. Except for a brief period of exhibition at the Musée des Arts Décoratifs, the window now at The Cloisters was not again on public view until it was installed in New York in 1938.

OVERLEAF:

- 94 Stained glass from Boppard at The Cloisters. The Virgin Mary and two bishop saints. 37.52.1-3
- 95 Stained glass from Boppard at The Cloisters. Saints Catherine, Dorothea, and Barbara. 37.52.4-6





The Abbeville Woodwork

THE HOUSE AT ABBEVILLE in Picardy from which this woodwork came was for a long while known as the “House of Francis I,” although it was probably built for a wealthy tanner in the reign of Francis’s predecessor, Louis XII (1498–1515). A watercolor dated 1865 (figure 96) and a photograph of a corner of the courtyard taken

many years ago (figure 97) show this half-timbered house in approximately its original condition. The woodwork preserved at The Cloisters was the outer part of a spiral staircase leading to an upper story. In the course of time the adjoining passageway was boarded up, and the house appears to have been used as a livery stable (figure 98) and also as a tavern.



96 A watercolor of 1865 by the English interpreter of architectural subjects Lewis John Wood showing the “House of Francis I” at Abbeville

OPPOSITE:

97 A corner of the courtyard at Abbeville (nineteenth century)

98 A corner of the courtyard (before 1915)



The owner's sale of the woodwork in 1907 aroused wide lamentation and indignation. This, however, is an instance of a protecting fortune. Abbeville was in the line of heavy attack during World War II; the area where the house stood was bombed beyond recognition, and today not a trace exists of the former buildings.

When some of this woodwork was acquired by

the Metropolitan Museum in 1913, Bashford Dean, Curator of Arms and Armor, built a modern paneled linenfold screen and arranged the woodwork to suggest an armorer's shop (figure 99). At The Cloisters the original woodwork is exhibited as an example of fine woodcarving of the late Middle Ages (figure 100). The small figures on brackets were not originally part of the woodwork.



99 The Abbeville woodwork installed at The Metropolitan Museum of Art (1915)

100 The Abbeville woodwork at The Cloisters. 13.138.1



The Sens Windows and the Froville Arcade

101 The refectory windows of the Dominican convent at Sens (about 1920)



THE EXTERIOR VIEW of the Late Gothic hall (figure 103) shows four fifteenth-century windows from the refectory of the Dominican convent at Sens in Champagne and an arcade composed of three units from the Benedictine priory of Froville in Lorraine.

Figure 101 shows the dilapidated condition of the Sens refectory before the windows were removed in the 1920s. Originally there were six windows, all probably glazed, and according to convent records at least one contained stained glass.

The Froville priory is described in a document of 1091 as having been founded by a nobleman named Odouin. The cloister was on the north side of the church, near the tower, and had nine arches on each side. The priory was greatly damaged during the Thirty Years' War (1618–1648), and in 1791 its confiscation by the state and sale as private property completed its downfall. An entire side of the cloister was demolished before 1904 to make room for stables. The section still standing in 1920 (figure 102) is the arcade now at The Cloisters, installed in a situation resembling the original as far as possible, with the arches placed on a parapet in groups of three separated by buttresses.

The four Sens windows were acquired for the George Blumenthal home in Paris and incorporated in the music room adjoining the house, and the Froville arches were used elsewhere on the grounds. These architectural elements were given to The Cloisters in 1935 by Mr. Blumenthal, then President of the Metropolitan Museum, and determined the form of the building's east side.



102 The surviving side of the cloister of the Benedictine priory at Froville (about 1920)



103 The east side of The Cloisters showing the Sens windows and the Froville arcade. 35.35.1-4, 35.35.5-13



ORIGINAL
LOCATIONS: *Arlanza*

OTHER PLACES
MENTIONED: *Burgos*



Barbara Walker

